

video filmplex

UPCOMING MEDIA EVENTS : FRIDAY SERIES

Arleen Schloss June 20, 6 - 9 pm

This event will display designs of an electronic installation with interactive prototypes entitled "Marbleyes" which consist of opaque screens embedded with 3-D, clear glass marbles, mounted on the front surface of a television monitor.

<http://www.neenas.com/fall96/schloss/schloss.html>

"My long-term involvement with both audience-participatory performance art and making video art "live" inside the camera, has given me both a micro and macro view of the world."

Arleen Schloss is a media conceptual artist, professor, producer whose work focuses on art, science and new technology.

EBN June 27, July 11, 18, 25, 6 - 9 pm

Emergency Broadcast Network presents a series of screening parties showing new audio/video experiments featuring guest video artists, DJs, and musicians, and demonstrating new live digital video manipulation technologies which enable the improvisational synchronization of video and music.

Storefront's facade will be utilized as projection screens for indoor/outdoor viewing pleasure.

EBN's regional manager **Gardner Post** will be on hand for demonstrations. The party will continue at Void (corner of Howard and Mercer).

e-mail You can now reach StoreFront at it's new e-mail address:
storefront@worldnet.att.net

FUNDING

The general programs of StoreFront for Art & Architecture are supported by The Stephen A. and Diana L. Gendley Foundation, Graham Foundation for Advanced Studies in Visual Arts, Greenwall Foundation, Jerome Foundation, Joe & Emily Lever Foundation, Rockefeller Foundation, The Andy Warhol Foundation for the Visual Arts, New York State Council on the Arts, National Endowment for the Arts, the New York City Dept. of Cultural Affairs and Friends.

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- stools . display
- walls . micro-
- phones . speak-
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- windows . ferry
- terminals . hip-
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testing 1..2..3..

lewis
paul
tsurumaki
marc
lewis
david
op's

installation collaborator:
Deane Simpson

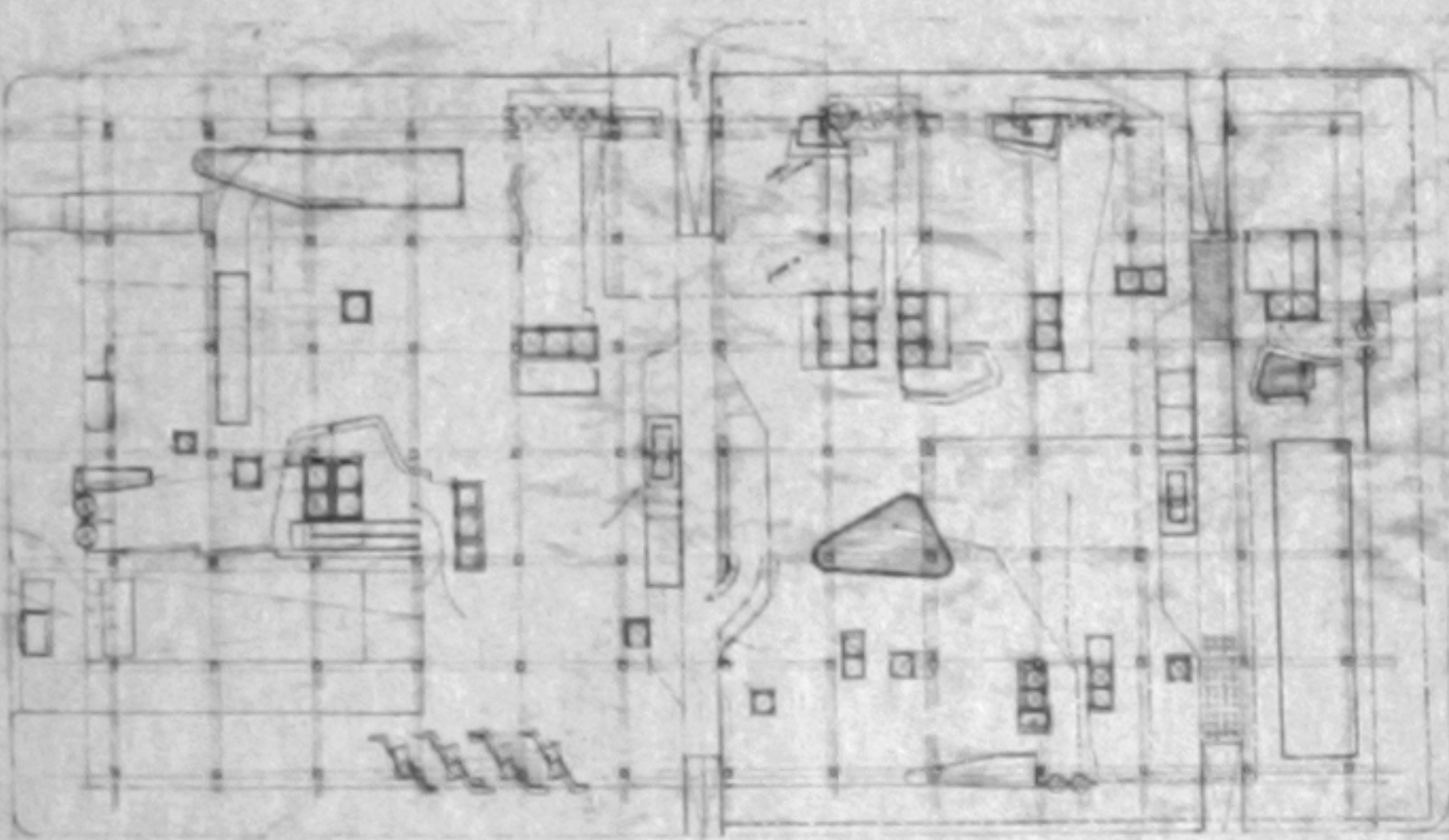
installation assistance:
Patrice Gardera
Janette Kim
Christina Kolovich
Carmen Lenzi
Lynn Sullivan
Alexandra Uitsch
Kimberly Yao

Testing 1..2..3.. is an installation of ten speculative architectural projects ranging from executed designs to conceptual urban proposals. Within the provisional context of Manhattan, each project draws out irrational desire from the apparently rational conventions of architecture by engaging generic programs and elements: from chairs, tables and doors, to apartments, offices, movie theaters and video stores, to city blocks and skyscrapers. Seemingly banal and usually overlooked conventions within these entities become the source for their own opportunistic and tactical reconfiguration. Working from these given conditions, each project logically pursues the perversity of architecture to near illogical ends. As such, this interrogation of the everyday seeks to amplify the repressed strangeness of architecture forgotten in the processes of normalization. By an articulation and subsequent exacerbation of these logics, Testing 1..2..3.. seeks an architecture of creative speculation.

June 12-August 2, 1997

OPENING RECEPTION:
Thursday June 12, 6-8pm

gallery hours: Tuesday-Saturday 11-6pm



tree lobby - block 1290

StoreFront
ART AND ARCHITECTURE
97 KENMARE STREET, NEW YORK, NY 10012, U.S.A.

12 June 2 August
opening reception 12 June 6-8pm

testing 1..2..3..

lewis
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op's

eavesdropping

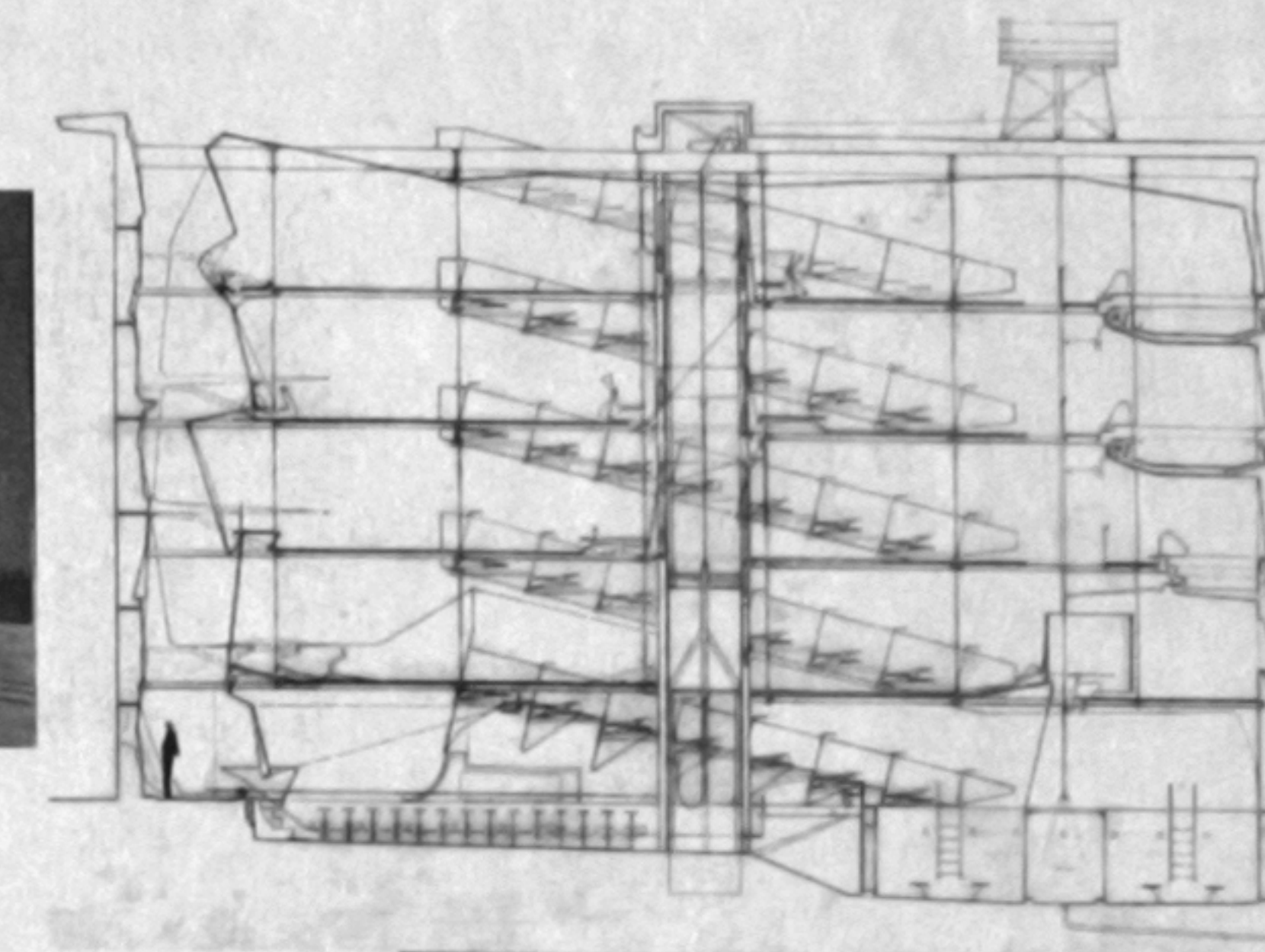
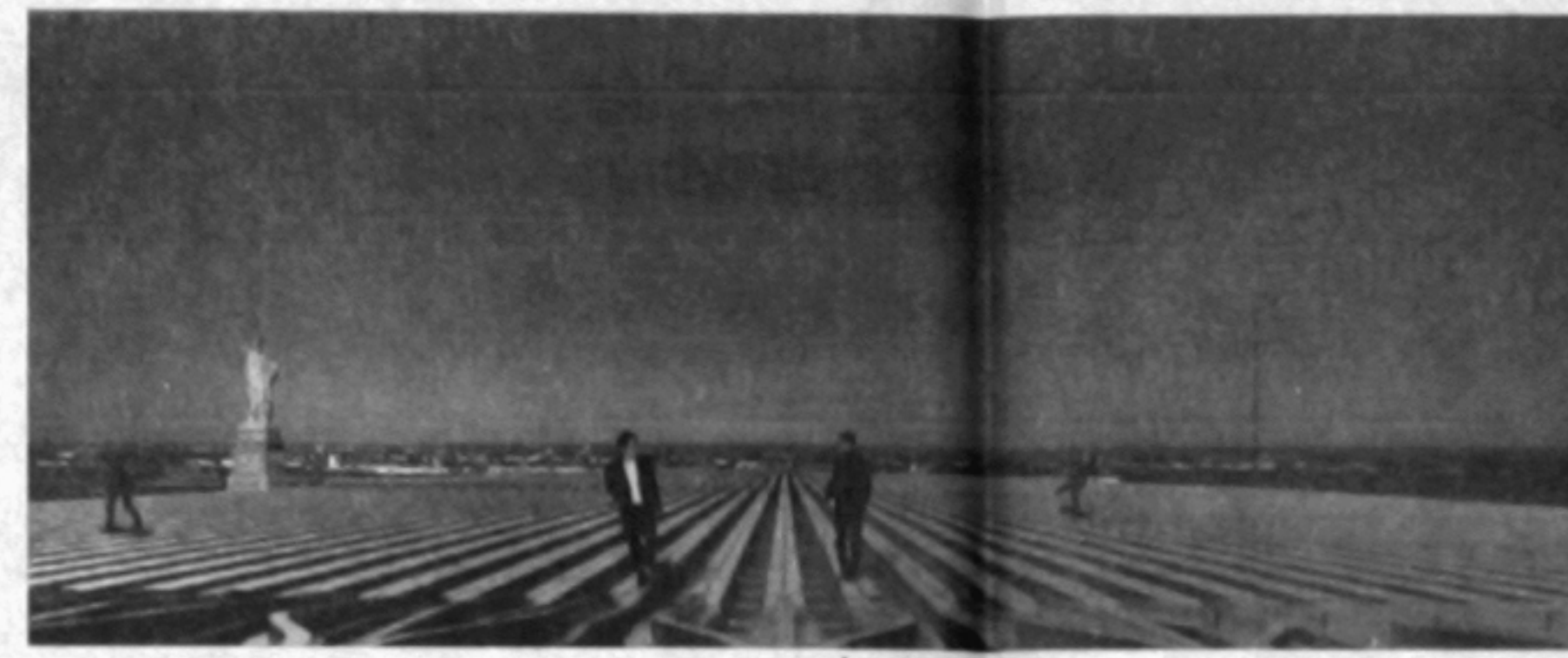
This installation amplifies the most charged sound in a gallery: the overheard conversation. A microphone in perpetual movement grazes across the ceiling of the gallery, remotely relaying to ten wall mounted speakers. When pulled flush, ten 12' foot high chairs, one to each speaker, produce a sound insulated room. When released from the simulation of a wall, the eavesdropping mechanism disintegrates, replaced by the formal pleasure of absurdly proportioned chairs.

site: Exit Art: The First World

exquisite corpse clothing store

A department store is a redolent breeding ground for daily enactments of games of exquisite corpse. This store is split into four linked shops, one for each body section: shoes, pants, shirts/jackets, hats. Each is entered through a 30' revolving door which blurs window shopping, browsing and entry into a seductive mix. Changing rooms cantilever back over the street to test public reactions.

site: East 53rd Street



container building

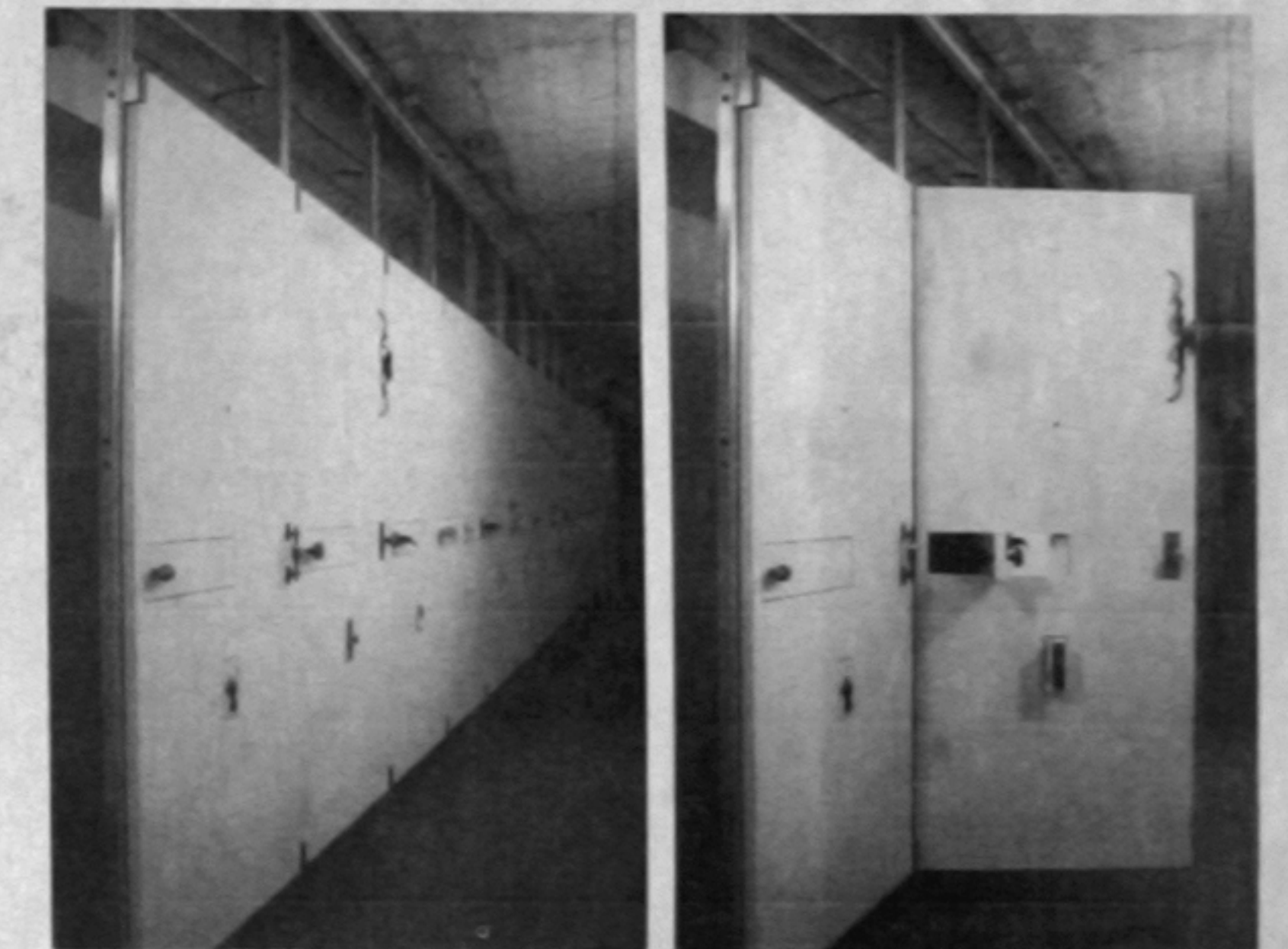
What if residual transition spaces and packaging in a grocery store and a live/work loft were reduced? Delivery trucks are elevated from the loading level into position to be the grocery store shelves, becoming both a shopping corridor and a bridge. The elevator core is pushed to the sidewalk, with the banks of elevators serving as facade, front door, window and reception desk. Paired elevators across the building act as each other's counterweights. The live/work floor-through slots are divided by a utility core which shifts position based on the relative amount of space accorded to either the office or the home.

site: lower east side through-block

slipped space

A series of furniture elements in the gallery tactically engage the presence of the basement through structural co-dependence. Oscillations induced by the presence of bodies undermine the presumed stability of the floor, setting into motion the distinctions between above/below, gallery/basement. The basement slips to the gallery as the gallery leaks to the basement. The floor is rendered a zone of contention: a site of exchange between ostensibly distinct entities.

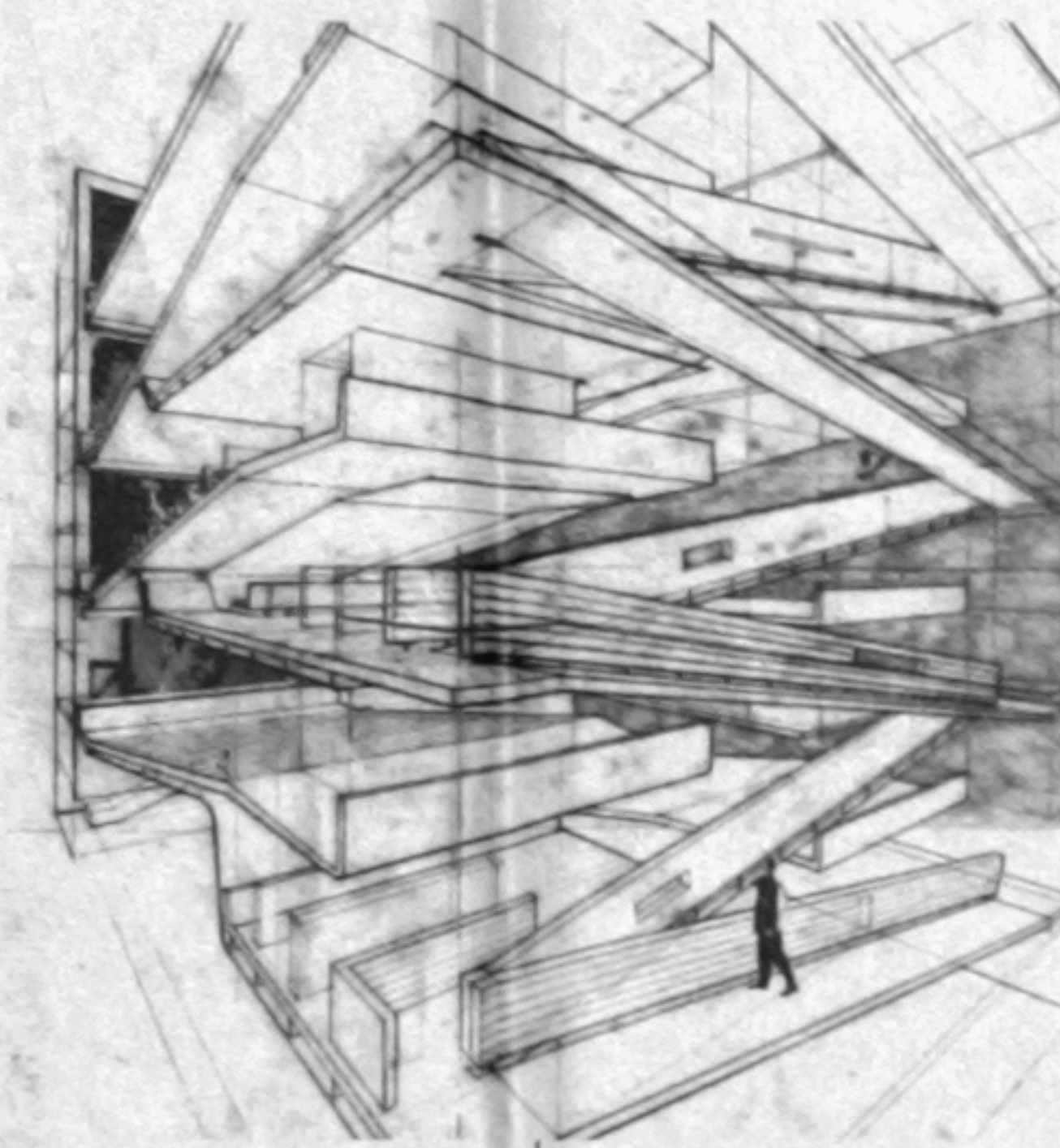
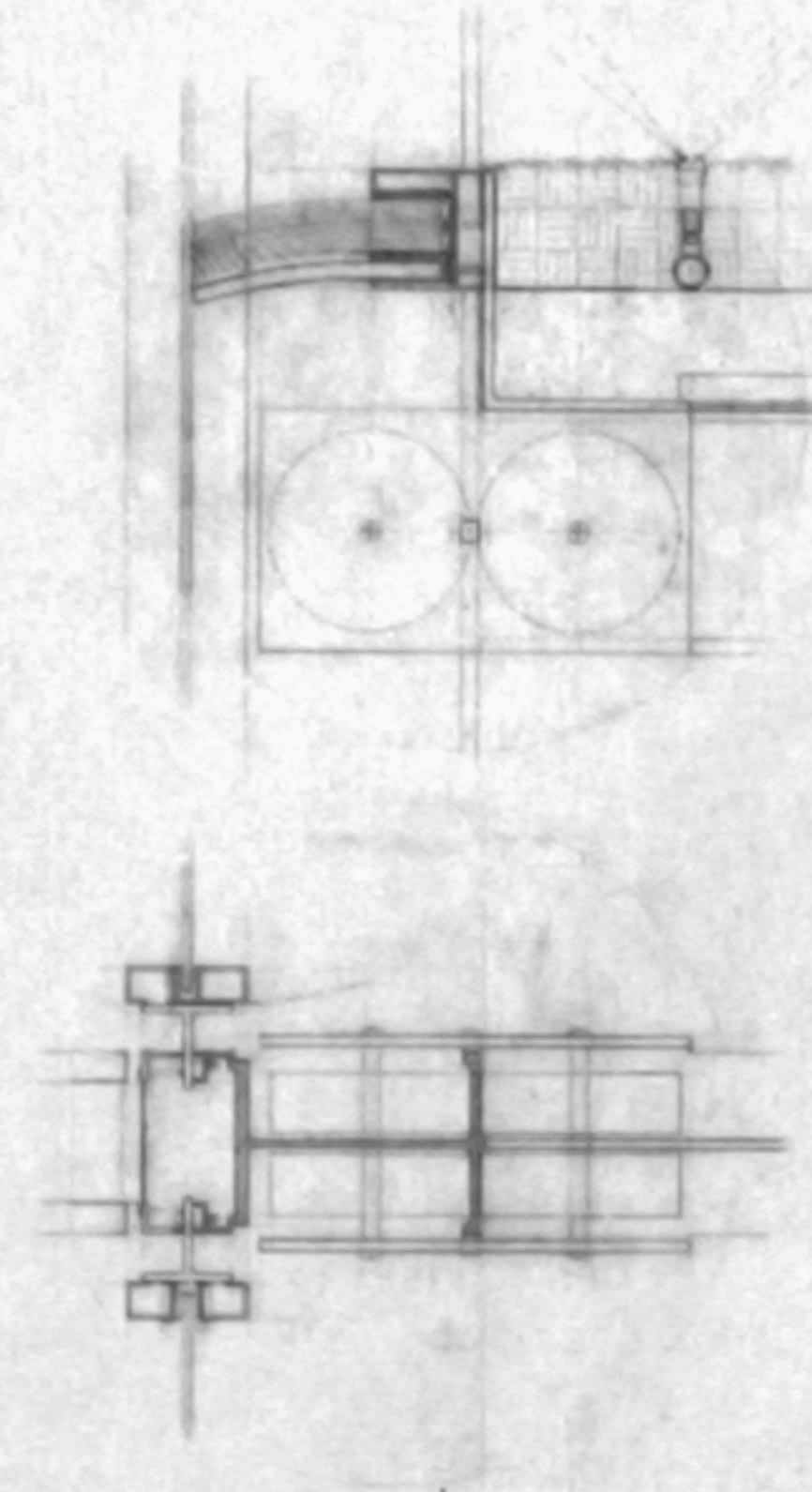
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Collaborator: Peter Pelsinski



free lobby - block 1290

This speculative urban prototype begins with the evacuation of the division between separate lobbies within a single Manhattan block. The distinction between sidewalk and lobby is erased, turning the street level of the block into a free lobby. A new urban type is built upon the residual elevator cores and the inhabitable roof structure above. Underground automobile lifts compliment vertical developments.

site: Manhattan Block 1290



testing · 1 · 2 · 3 · 4 · 5 · 6 · 7 · 8 · 9 · 10 · 11 ·

video.fimplex

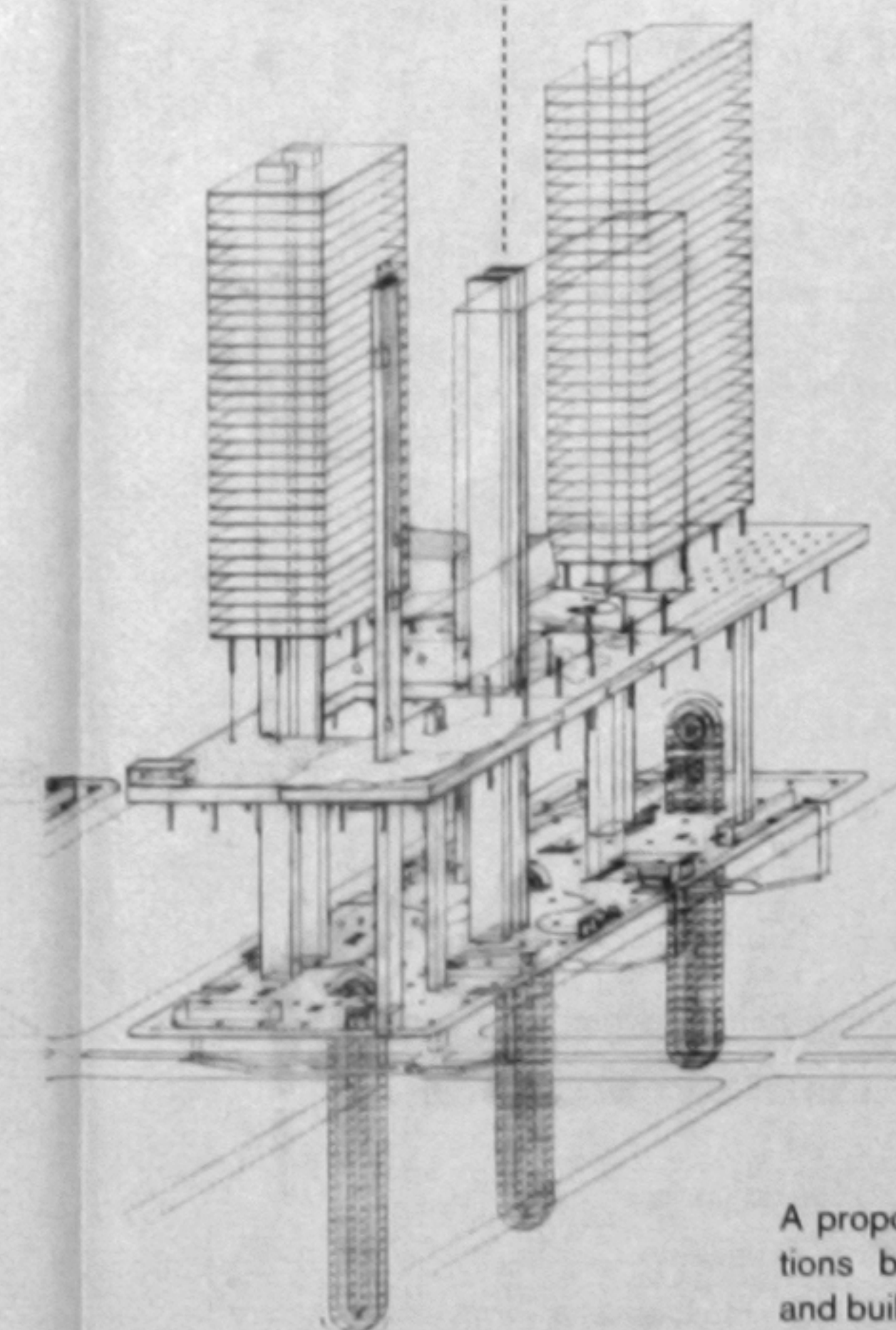
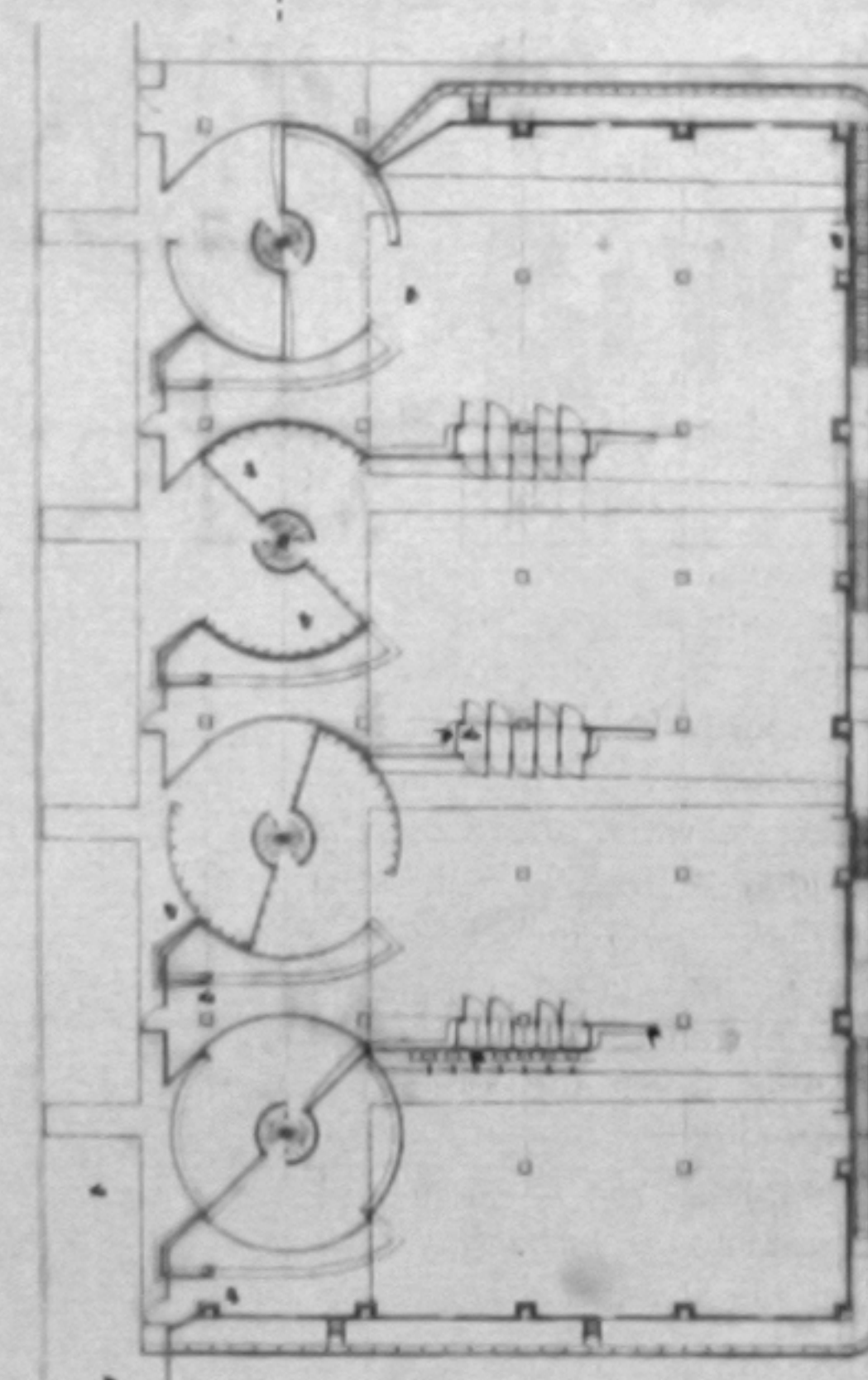
What if the mutually dependent media of video and film are programmatically crossbred? The public spectacle of movie-going and the individual ritual of video selection are spliced together along a continuous seam allowing for visual, auditory and spatial transactions. The video store sneaks into the movies, occupying the interstitial space of the stacked theaters, and providing surreptitious film previews of upcoming video releases.

site: Murray Hill through-block

mies on a beam

This landscape supplement for the Seagrams Building utilizes Mies' dysfunctional curtain wall "I" beams as wheel tracks for a pair of mobile grass platforms. Linked to the window washing hoists, the platforms both displace the plaza trees to a position accessible at all floors and serve as a smoking surface and an executive putting green. While in motion, it cleans the windows.

site: The Seagrams Building



landfill.skyfill

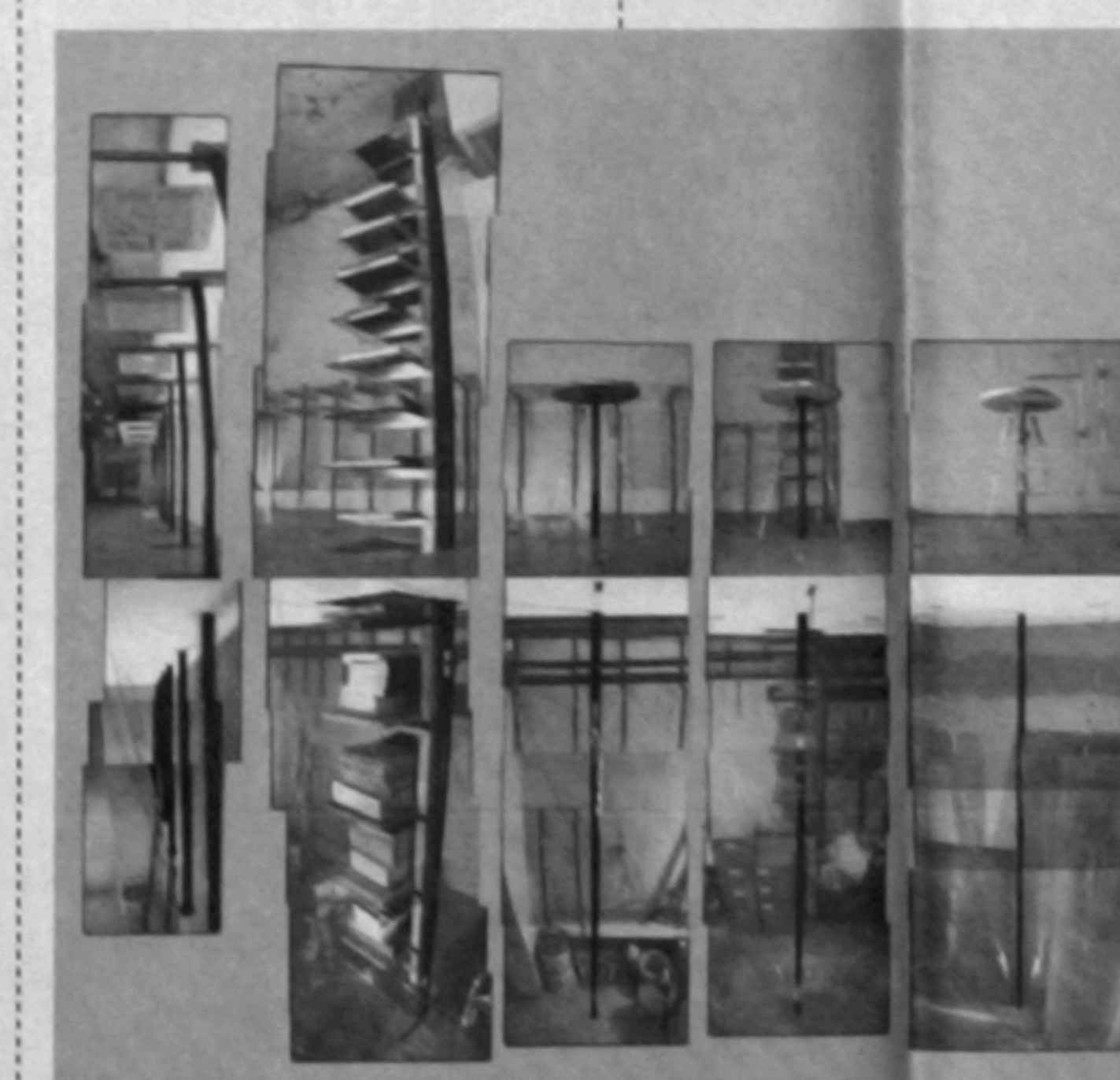
Landfill.skyfill exacerbates the inverse logic of skyscrapers and landfill, through a displacement and physical rotation of one of the twin towers: de-twinned, de-clined. The landfill skyscraper is reinhabited as an occupiable section.

site: Governor's Island

sport bars

A proposal to collapse the distinctions between machines, bodies and building in an urban health club and sports bar. The building is composed of 4' wide structural strips, the width necessary for an individual exercise machine. The exercise mechanisms become sutured into corresponding tectonic systems (rock wall/facade, weather membrane/resistance membrane, elevators/counterweights). Three vertical shafts extend into a sports bar below, which occupies an evacuated pool at the base. These slots allow the bar patrons to view either televised sporting events or glimpse the exercisers in the gym above.

site: Chelsea mid-block infill



pull of beauty

A series of standard doors arranged in sequence to form a continuous wall act as the display mechanism for 150 pieces of architectural hardware. This surface splits the constricted space of Storefront down the middle, generating a tension between the wall's identity as a surface of display and the standard function of the door as passage. Hardware is situated in a recognizable but estranged relationship to its conventional use and position. Through the engagement of the body of the viewer with the operable surface of the doors, the installation produces an alternation between aesthetic and utilitarian readings of the assembled objects.

site: Storefront for Art and Architecture
Collaborator: Peter Pelsinski

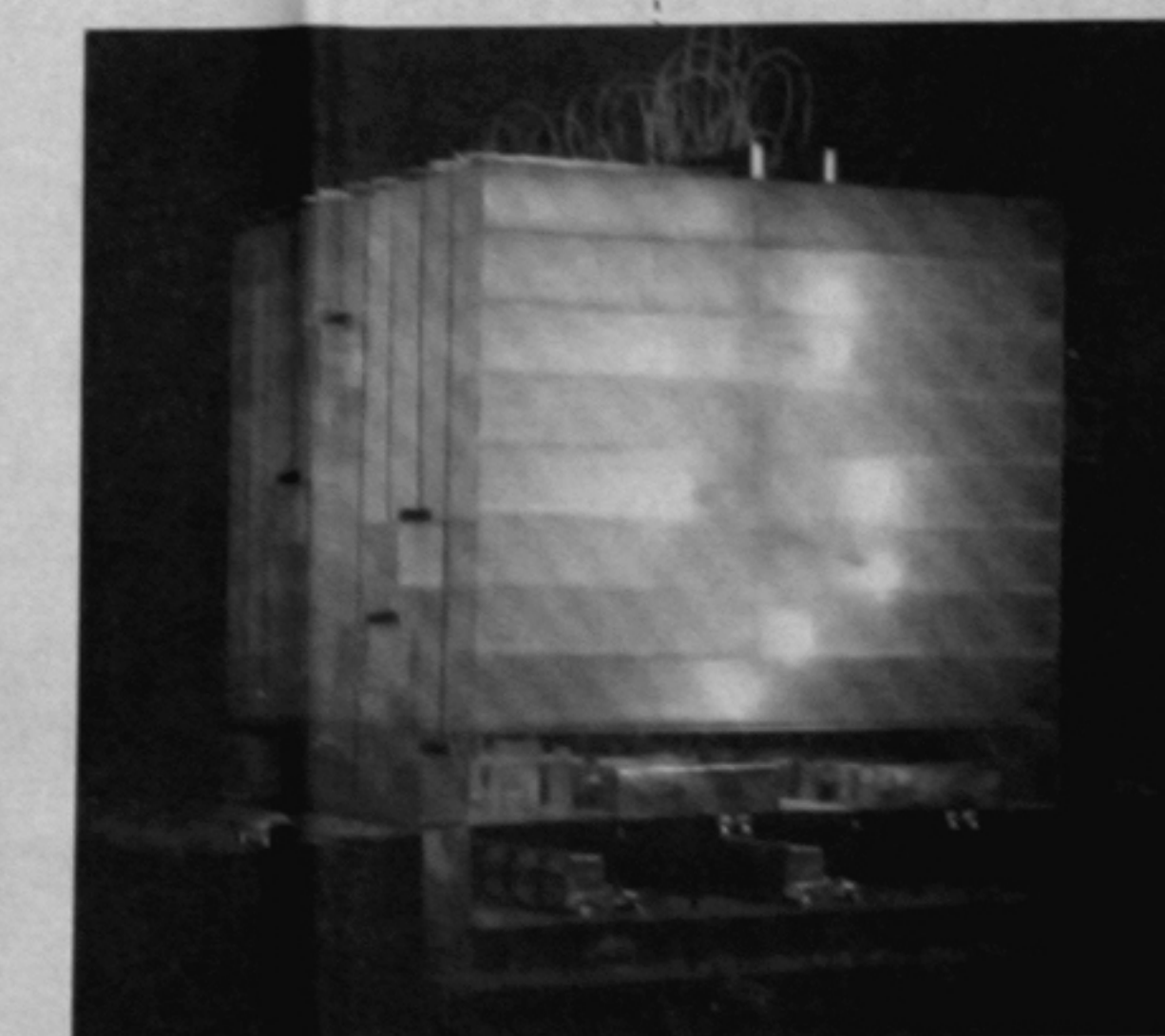


photo: Michael Moran